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STYLISTIC MEANS OF IMPLEMENTING THE IDEA OF THE WORLD'S IRIDESCENCE IN PH. K. DICK'S "UBIK" IN THE CONTEXT OF TRANSLATION TRANSFORMATIONS

У статті на текстовому матеріалі роману Філіпа Кіндред Діка «Убік» та його перекладеного українською мовою відповідника представлено дослідження стилістичних та перекладацьких засобів реалізації ідеї ілюзорності світу. Метою запропонованої розвідки є визначення ідеї ілюзорності світу як однієї з доктрин постмодернізму, встановлення глибинних семантичних домінант її створення, окреслення визначальної ролі стилістичних прийомів у процесі формування ідеї ілюзорності світу, обґрунтування тих перекладацьких трансформацій, що задіяні в аналізованому постмодерністському романі при передачі релевантних текстових уривків українською мовою.

Будучи центральною у романі, тема ілюзорності світу формується шляхом інтеграції та взаємодії декількох онтологічних дієгетичних площин як ментальних конструктів, які крізь призму особистого сприйняття різних героїв роману стають реаліями їхнього існування. Шляхом контекстуального та текстово-інтерпретаційного аналізу встановлено семантичні домінанти ілюзорного світу роману (такі як «альтернативні світи», «сон як реальність», «часо-просторові зміни», «зміни форм свідомості та буття») та доведено їхню дієгетичну зумовленість. Метод стилістичного аналізу дозволив з'ясувати, що виразні засоби та стилістичні прийоми стилістичного синтаксису становлять майже 80% з усього проаналізованого корпусу одиниць, відіграючи головну роль у створенні досліджуваної ідеї. До них входять апосіопеза, риторичні питання, асиндетон та номінативні речення. Виразні засоби та стилістичні прийоми стилістичної семасіології складають п'яту частину від загальної кількості досліджених одиниць і представлені метафорами, епітетами, порівняннями та антитезами. Проведений аналіз засвідчив, що перекладацький аспект передачі ідеї ілюзорності світу у романі «Убік» з англійської мови українською проявляється у застосуванні лексико-семантичних (60%) та граматичних (40%) трансформацій. Серед перших найуживанішими є перекладацькі прийоми модуляції та конкретизації, серед других – прийоми субституції та зміни порядку слів.

Ключові слова: ідея ілюзорності світу, дієгетична площина, семантична домінанта, стилістичні засоби, перекладацька трансформація

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Introduction

As the culture of postmodernism progresses taking its start from after World War II and holding full sway until the present day, science fiction as a literary genre reflecting the philosophy of the postmodern dwells mostly on the cultural changes which stem from scientific and technological revolutions. Being governed by an ontological dominant [McHale, 2004] **science fiction reveals as its defining feature the outline of the ontology of the subject and of the present moment.** Dickian corpus in this respect is of specific relevance for the contemporary reader, most of Ph.K. Dick's novels being metaphysical mind-blowers capable of challenging human's notions of reality, identity and memory.

Since translation as an interpretative activity aimed at bridging culture gaps seeks to facilitate both linguistic and cultural transfer, the pertinence of this translation study exploring the peculiarities of rendering into Ukrainian the contexts that contribute to the formation of the idea of world's iridescence in Ph.K. Dick's novel "Ubik" becomes evident. In 2009 "Ubik", being one of the author's most acclaimed novels, was chosen by Time magazine as one of the 100 greatest novels since 1923. It was rendered into Ukrainian for the first time in 2018 by a highly-qualified translator Iryna Havrylyuk, put out by the Ukrainian publishing house "Komubook", digitalized and uploaded online [Havrylyuk, 2018].

The choice of the novel in question as a material for analysing stylistic tools of creation of the idea of world's iridescence is driven by the following considerations. Firstly, this novel stands out as typical of a theme of world's instability in terms of time and space. Secondly, it abounds in enough linguistic material related to the literary transformation of the author's actual world, culture and reality into sci-fi allegories.

The purpose of this scientific inquiry is to identify the stylistic devices that play a role in the delineation of ways in which reality may be reduced to tatters in comparison with a coherent state of things and to pinpoint the translation techniques of rendering the related contexts from English into Ukrainian. The topicality of the study is determined by the paucity of relevant research focusing on the kernel of the prevailing theme in Dick's "Ubik", namely illusiveness of reality, and translation techniques and transformations that help adequately deliver the significant sequences from English into Ukrainian.

Taking into account the objective posed in this study which is to identify the specificities of translating from English into Ukrainian those stylistic devices that further the world's iridescence idea in "Ubik" by Ph.K. Dick, we intend to obtain answers to the following research questions:

(i) What are the semantic dominants upholding the formation of the world's iridescence idea in "Ubik" by Ph.K. Dick?

(ii) What are the stylistic tools shaping these dominants in the novel in question?

(iii) What are the translation transformations implemented while delivering the relevant textual sequences mentioned from English into Ukrainian?

Theoretical and methodological foundations of the research

There is a consensus among social scientists that a central idea underlying all postmodernist works is the concept of the world's iridescence or illusiveness [Hassan, 1985; Jameson, 1991; Jencks, 1986; O'Donnell, 2003]. Although this tenet of postmodernism is long-established and was repeatedly addressed in longitudinal religious and philosophical studies, it is in literary works by Alfred Elton van Vogt, William Gibson, Kurt Vonnegut, Douglas Edison Harding, Victor Pelevin, Philip Kindred Dick that it has been explored in both aesthetic and ethical terms.

One well-known study that is often cited in research on the issues of reality vs unreality of the universe, human identity, the unstable quality of the world is that by Jean Baudrillard [1994], who posits blurring the boundaries between reality, signs, and symbols when reality turns into a model, a copy of itself. The philosopher maintains that the epoch of postmodernism relies on total simulation at three levels: emergence of a copy of reality; the vanishing of distinction between reality and its reproduction; occurrence of the virtual reality in its own right, entirely disconnected to a fragment of the existing reality. Being an existential, philosophical and psychological phenomenon, the question of ephemeral reality has been elaborated in previous research as a psychological mechanism in the form of escapism [Evans, 2001]; a consequence of virtualisation of a human environment, in view of ample augmented reality devices being capable of spawning new ways of mental space structuring and symbolic encoding [Sashchuk, 2019; Tart, 1990]; a motif of simulation of existence in the post-

modernist literature [Bukatman, 1993]. Prior studies of literary works by Ph.K. Dick delved into the creation of the idea of iridescence of the world in terms of “ontological experiments” with constructing / deconstructing the space [Robinson, 1984; Suvin, 1979] or of multi-faceted playful tug-of-war between the ontic and the phenomenal, the real and the hyperreal, the humanistic and the posthumanistic [Palmer, 2003]. However, these studies have largely overlooked the stylistic aspects of Dick’s prose, leaving a significant research gap. No previous study has given sufficient consideration to the ways of rendering textual contexts enhancing the world’s iridescence idea in Ph.K. Dick’s “Ubik” from English into Ukrainian.

Much of the research into the translation of science fiction has focused on identifying and evaluating basic challenges within this field. Based on the reasonable assumption that science fiction echoes the characteristics of a literary text researchers are unanimous in the belief that translation of science fiction has a lot to do with not only the transfer of the semiotic element of the source text into another language but also (and admittedly to a more precise degree) producing an informational and pragmatic analogue of the initial text according to the current translational canon [Hatim & Mason, 1990; Walter, 2000; Nord, 2005]. In a comprehensive study of the politics of translating science fiction, Bianchi [2019] notes that while a definition of science fiction as a genre has always been problematic, it may well be outlined in accordance with Jeff Prucher’s conception that it is the genre whose setting differs from our own world and this difference “is explained (explicitly or implicitly) in scientific or rational, as opposed to supernatural, terms” [Prucher, 2007].

A range of *methods* was employed in accordance with research tasks and a selection procedure of data collection. A series of general scientific methods were applied such as critical evaluation of the related reference sources in allied disciplines focusing on the semantics of world’s illusiveness, stylistic means and devices and their functionality in the framework of literary text, translation techniques available while sociocultural transfer from English into Ukrainian; methods of analysis, synthesis and description were utilized to present a coherent comprehensive picture of the logic of the study; a method of continuous sampling was used for selecting related to the object of the research passages from the literary work under consideration. Contextual analysis made it possible to define and interpret inherent in-depth semantic dominants underlying the formation of the idea of world’s iridescence in “Ubik” by Ph.K. Dick. The methodological inventory of this query also included stylistic analysis and methods in translation studies (descriptive, explanatory and evaluative), the former aiding in identifying tools of stylistic semasiology and syntax that add up to the formation of the intended idea, the latter helping to investigate end product of translation. The comparative method was utilized to define the level of representation of the semantic dominants which fragmented planes of the novel’s plot rely on while shaping the idea of the world’s illusiveness in both the source and target texts. The empirical research method treating translation as both a process and a result allowed us to infer from the target text the chosen relevant translation techniques of replicating the researched core idea of the novel in its Ukrainian variant. The elements of qualitative analysis of stylistic devices and translation transformations from English into Ukrainian were employed to shed light on their prominence in achieving the pragmatic effect of the target text identical to that of the source text.

In light of the study objectives, our starting point concerned the analysis of the novel “Ubik” in terms of creation in it the idea of world’s iridescence by means of a reality switch integrated in the novel’s diegesis. This ontic confusion will be dealt with although sparingly, what with the limited volume of this publication, a bit later within a framework of the presented enquiry while the mechanism of analysis of its multiple meanings is quite worth describing here.

With a view to revealing and interpreting the deep structure of any literary work one should bridge a semantic gap between this structure and the linguistic means whereby the former is manifested. Effective in this respect may turn out both linguistic units with a relevant meaning (linguistic dominants) and cumulations of such linguistic units (semantic fields). The notion of a semantic dominant is resorted to for the sake of emphasizing the importance not so much of linguistic units per se as of that intratextual meaning they carry, being parts of a whole (ibid). Semantic dominants are but markers of both linguistic and author’s concepts, the latter in the context of a particular literary work being “molecules” of basic meanings. It is well worth observing that the notion of a semantic dominant and that of a motif are quite often intersected. This approach to tackling semantic content was used for grasping the elusive concept of world’s ephemerality and its manifold manifestations as they were expanded by Ph.K. Dick in the overall fabric of the novel.

Next, within the singled out semantic dominants of the idea of world's iridescence, represented in a literary text by contextual sequences, linguistic phenomena were analyzed with regard to stylistic syntactical and semasiological means. Given a number of scientific approaches to the classification of all the stylistic potential of the English language [Crystal, Davy, 2017; Morokhovsky, 1984; McIntyre, Price, 2018] sparked by the divergence between initial premises of the categorical framework we adhere in this study to the stance taken by Morokhovsky et al [1984] due to its most elaborate stratification of stylistic phenomena.

Semantic and stylistic means contributing to the formation of the idea of the world's iridescence in the novel

Philip K. Dick's novel "Ubik" (1969) is characterised by a complicated Russian-doll diegesis which renders the ontic perplexity therein conjured unnavigable. There is a strong general consensus among critics of the novel [Fitting, 1975; Lem, 1975; Suvin, 1979; Robinson, 1984] that any attempts to resolve its plot are invariably confounded although scientists disagree on evaluation of implications of such a controversial nature of plot convolutions. The point is that the world's iridescence idea is generated by the very nature of Ubik's oscillating plot ensuing from disjointed planes of different sections of the novel. Thus, the diegesis of the novel's first section deemed as primary within the boundaries of "coherent" science fiction (the one presenting a futuristic world of supra-normal humans with exceptional psionic powers and inertials endowed with the talent to nullify those powers) lapses into a hypodiegesis of "a half-life" (an artificially induced by cold-pac technology condition of life after decease) of one of the characters – Glen Runciter, who just imagines other characters in his fantasy. This fact, though, will become evident to the characters themselves somewhat later. While Ubik's first section, being primary diegesis, is presented through the viewpoints of Joe Chip (the protagonist) and his aged employer Glen Runciter, the next section although entirely seen through the eyes of Chip evinces signs of an alternate reality – an ontic haze in which characters realize they have woken up in somebody else's world but not their own. In the final chapter of Ubik the narration turns out to move up a diegetic plane again and here Glen Runciter is confronted with strange metamorphoses proving to Runciter that his stable "primary" reality is yet another simulation (or virtuality). Thus, readers are shown multiplicity of ontological strata interspersed with variegated revelations of this kaleidoscopic multiplicity referred to in this enquiry as the idea of the world's iridescence. For the purpose of identifying it in the textual space of the novel and owing to contextual and text interpretation methods there have been spotted 55 microcontexts forming and enhancing this idea along the following semantic dominants: "alternate realities", "dream as a variant of reality", "changes in time and space", "changes of forms of consciousness and existence".

A semantic dominant "alternate realities" is intertwined with that of "changes in time and space" as the characters (a team of Runciter's top inertials who get ambushed by a self-destruct humanoid bomb on the moon after they were lured there on an ostensible business mission) are subjected to a process of destabilisation: foodstuff decays, objects revert to their technological forefathers, get old and die, a broader environment regresses from 1992 back to 1939. The employees of Runciter Associates start to realize that they exist in an alternate reality to that of Mr Runciter, or rather that their reality and the reality they happened to find themselves are two parallel worlds. The latter is replete with degeneration of all sorts and, weirdly enough, oscillation: money doesn't grow old but obsolete, objects such as coins, tape-recorders, clothing are affected by accelerated aging reverting in parts to their prior forms. They begin to fade in and out of existence resembling an eternal shimmer, unsteadiness of a person's consciousness. It is this characteristic of regression and oscillation as well as various "manifestations" of Runciter in Chip's reality (his voice on Joe Chip's hotel telephone, his portrait appearing on coins, his appeal to Joe through TV commercial and his bizarre messages on the wall of a urinal) that urged Joe to awaken to the fact that the whole situation is inverted: Runciter has not been killed in the explosion but his team has and they are being governed by his controlling narrative, his self-perception and world view alongside the rules of a "half-life" before deceasing altogether. A "half-life" existence is presented as a dream-like form of reality wherein half-lifers can experience a variety of existential incarnations. Thus, semantic dominants "dream as a variant of reality" and "changes of forms of consciousness" are likewise integrated in the unfolding of the overall plot of the novel.

Having analysed textual sequences highlighting the aforementioned dominants we have identified 105 stylistic units and their combinations, with 82 units (78%) comprising expressive means and devices of stylistic syntax and 23 units (22%) being those of stylistic semasiology. The identified tools of stylistic syntax include: aposiopesis, rhetoric questions, asyndeton, and nominative sentences.

Aposiopesis as an expressive unit of paradigmatic stylistics denotes deliberate avoidance of continuing the utterance to the end due to a speaker's being overwhelmed / nervous / flabbergasted / dumbfounded when Glen Runciter was trying to get the message across to Joe about the mind-rattling truth of his and his colleagues' existence in half-life (semantic dominant "alternate realities"), as in the example below:

"Matter of fact, I was afraid she'd come all the way into the room with you, and then we'd be in trouble because she – " He broke off, bent and hoisted Joe up to his feet as if Joe had no weight left in him, no remaining material constituents" [Dick, 2012, p. 176].

Rhetorical questions represent a kind of reevaluation of grammatical meanings in the form of their "syntactic shift": syntactical forms start to perform a function which is not initially theirs. In the textual fabric of the novel such questions disclose a semantic dominant "changes of forms of consciousness" through the description of perplexity as a predominant emotional state accompanying Joe Chip after the blast of a bomb on the moon:

"How did it feel, he wondered, to be in half-life? He could never fathom it from what Ella had told him; the basis of it, the experience of it, couldn't really be transmitted" [Dick, 2012, p. 12].

"Is the whole world going to starve because of a bomb blast on Luna? he asked himself. Why is everyone involved instead of just us?" [Dick, 2012, p. 114].

Asyndeton as a syntactical stylistic device consists in a deliberate omission of conjunctions, in cutting off connecting words. It "helps create the effect of terse, energetic, active prose" [Kucharenko, 2000, p. 46]. The sequences from the novel having a ragged syntax help in outlining a semantic dominant "dream as a variant of reality" through the eyes of a half-lifer, Runciter's wife:

"Gravity, she had told him, once; it begins not to affect you and you float, more and more. When half-life is over, she had said, I think you float out of the System, out into the stars" [Dick, 2012, p. 12];

"I was dreaming," Ella said. "I saw a smoky red light, a horrible light. And yet I kept moving toward it. I couldn't stop." [Dick, 2012, p. 12].

Nominative sentences are made up of one-member (manifested by the principal part) structures expressed by a noun, a prepositional noun phrase or a noun equivalent. They evoke in the mind of the reader a more or less isolated image of the object in question. In the novel "Ubik" they conjure up "a disjointed reality" Joe Chip and his companions had to face (semantic dominant "changes in time and space"):

"My cigarettes", Joe said. 'Dried out. The two-year-old phone book in the ship. The soured cream and coffee with scum on it, mold on it. The antiquated money'. A common thread: age" [Dick, 2012, p. 99];

"One quality, one attribute. And one experience. Inertia" [Dick, 2012, p. 168].

Concerning semasiological expressive means and stylistic devices employed by Ph.K. Dick in "Ubik" while moulding the idea of world's iridescence we should note such of them as metaphors, epithets, similes, antitheses. As it is maintained by scholars [Black, 2006; Morokhovskiy et al, 1984], every trope functions on the basis of an interplay of two semantic planes in one unit of form, be it a word, a phrase or a sentence: literal and associative. Hence, the capacity of any trope to bring up an image which is created due to an associative meaning being set off against the backdrop of a literal one. Thus, epithets in the novel are used to predominantly deliver emotional states of characters, mostly Joe Chip's colleagues, when they come to realize the plight they found themselves in after a blast on the Moon: "a wispy, shy trickle of a voice", "undernourished conviction", "a spasmodic, wobbling tic-like gesture"; metaphors serve to uphold a semantic dominant "alternate realities" via sketching the process of entropy all the characters had to experience in their "half-life period":

“his heart thudded, seemed to hesitate, to not beat for a moment, and then it resumed, slamming like an upright iron ingot crashing against cement” [Dick, 2012, p. 167]; *“The chill debased the surfaces of objects; it warped, expanded, showed itself as bublike swellings that sighed audibly and popped. Into the manifold open wounds, the cold drifted, all the way down into the heart of things, the core which made them live”*; *“What he saw now seemed to be a desert of ice [...] A wind spewed across the plain which reality had become [...] And darkness presented itself off at the edge of his vision [...]”* [Dick, 2012, p. 117].

The metaphorical group in the examples provided is presented by personification as an expressive instrument letting readers tangibly go through the physical ordeal of any half-lifer “beyond the veil”. Similes are utilised likewise to instill in readers an invariable feeling of an overwhelming havoc taking over Joe Chip:

“He pondered, having many disjointed and unconnected brooding thoughts; they swam through him like silvery fish. Fears, and mild dislikes, and apprehensions. And all the silvery fish recirculating to begin once more as fear” [Dick, 2012, p. 85];

“He felt all at once like an ineffectual moth, fluttering at the windowpane of reality, dimly seeing it from outside” [Dick, 2012, p. 127].

Antithesis being an emphasized, actually or presumably contrasting co-occurrence of notions leads to creating in *Ubik*'s textual structure a more compelling picture of flickering between realities as an ever-lasting undulating two-way process:

“It wasn't a dream; it was an authentic visitation. I can distinguish the difference”. “Sure you can, Francy” [Dick, 2012, p. 63];

“I think these processes are going in opposite directions. One is a going-away, so to speak. A going-out-of-existence. That's process one. The second process is a coming-into-existence” [Dick, 2012, p. 105];

“You're the other one”, Joe said. “Jory destroying us, you trying to help us” [Dick, 2012, p. 200].

Translation transformations conveying the idea of the world's iridescence from English into Ukrainian

Translation of the novel under study into Ukrainian requires a thorough analysis since the research to date has not held in their focus an identification of typical translation techniques empowering a translator with an indispensable toolkit for delivering an intended idea of world's iridescence from English into Ukrainian. Having dwelt above on the specificity of this idea in “*Ubik*” we argue that the ultimate challenge in the process of translation remains balancing the concept of otherness engrained in the source text with its pragmatic adaptation in the target text, the latter retaining traits of a source culture yet evincing signs of the national picture of the world of a recipient. The concept of otherness in “*Ubik*” is presented by groups of psychically endowed individuals devoting themselves to commercial espionage (precogs, teeps, PSIs), their inner distorted perceptions of reality after the blast on the moon and groups of operatives with “anti-psi” powers who nullify the effects of the first. In this respect a translation issue of science fiction translatology – that of delivering occasionalisms, quasi-realia, semantic neologisms designating objects and processes of a futuristic world is addressed by the translator by means of such techniques as transliteration: semantic neologisms “PSI”, “antiPSI”, “inertials” are rendered as “ПСІ”, “антипси”, “інерціали” respectively, quasirealia such as “poscred”, “moratotium” – as “поскред”, “мораторіум”; calquing by providing direct equivalents: “a teep” is conveyed as “телепат” (a telepath), “a precog” – as “ясновидець” (someone who can see / feel / unveil the future), “a cold-pac” – as “холодильний контейнер”.

Up to now, previous studies have examined most frequent translation transformations available for converting English texts into Ukrainian [Karaban, 2004; Koptilov, 2003; Maksimov, 2006] coming up with such a differentiation of them: lexical and semantic (generalization, specification, modulation, compensation, word order change) and grammatical (transposition, substitution, addition, omission, sentence partitioning, sentence integration) transformations, singling out complex (both semantic and grammatical) transformations as well: explication, implication, antonymous translation, complex compensation.

For the purpose of tracing translation transformations resorted to during the transfer of “Ubik” from English into Ukrainian two bodies of texts were juxtaposed and analysed in terms of contextual sequences associated with the aforementioned semantic dominants. Concentration on the textual (surface) fabric of the novel in its two versions (original and translated) required from us consideration and analysis of the sentences or phrases/words used by the author to attain the effect of oscillation between different realities in the diegesis: that of half-lifers and that of the protagonists Glen Runciter and Joe Chip, by the notion of “reality” meaning characters’ perceptions (mental constructs) becoming their own reality or being superimposed as a joint reality.

The total number of units and/or sequences analysed in terms of translation transformations equals 98. An overall analysis of translation forms enhancing the idea of world’s iridescence in “Ubik” testifies to the fact that external structure of the translated text for most part is characterized by ample use of lexical and semantic transformations (60.2%), with grammatical transformations constituting 39.8%.

Lexical and semantic transformations employed in “Ubik” are presented in Table 1.

Table 1

Lexical and semantic transformations

Methods of Translation	Source Text	Target Text	%
Modulation	A common <u>thread</u> : age and yet <u>he can't be reached</u>	Причина спільна – старіння але, попри це, <u>з ним не вдається вийти на зв'язок</u>	35.6
Specification	Has boiled cabbage taken over your <u>world of food</u> ? The procession of forms that normally <u>takes place</u>	Ваш <u>раціон</u> підкорила варена капуста? Послідовність форм, які зазвичай <u>змінюють одна одну</u>	20.3
Differentiation	Only in this instance it happened <u>abruptly</u>	Тільки цього разу все трапилося <u>надзвичайно стрімко</u>	11.9
Generalization	his physical, half-life body is <u>suspended</u> in cold- <u>pac</u>	його фізичне напівживе тіло <u>перебуває</u> в холодильному контейнері	11.9
Integral transformation	<u>It's now a question of a hundred years</u> at one swing	<u>Тепер нас може відкинути на століття назад</u> одним стрибком.	6.7
Logical synonymy	His world <u>had assumed the attribute of pure mass</u> .	Його світ <u>перетворився на чисту масу</u> .	5.1
Calque	as if the whole brittle edifice had once been dropped, had <u>brkdad</u> , then been reglued – but not quite as before.	так немов уся ця крихка споруда колись упала й розбилася, а потім її склеїли заново – проте не зовсім так, як було раніше	3.4
Lexical compensation	The remaining time left to her <u>pulse-phased out</u> and ebbed	<u>Від таких пульсуючих періодів активності</u> залишок відведеного їй часу неухильно зменшувався	3.4
Metonymical translation	<u>if Runciter has manifested himself to you</u>	<u>чи вам траплялися об'явлення Ранситера у тому чи іншому вигляді</u> .	1.7

The data on the frequency of lexical and semantic transformations used in Ukrainian translation of “Ubik” is summarised in Figure 1.

It's noteworthy, as is seen from Fig. 1, that among lexical and semantic transformations resorted to by a translator during the textual delivery of the idea of world’s iridescence from English into Ukrainian it is modulation that turns out the prevailing translation technique since English and Ukrainian are two languages that are culturally and linguistically distinct. To bridge this distinction gap and achieve naturalness, modulation proves the most efficient translation method inasmuch as it reshapes the words of the source text in such a manner that the target text complies with the natural patterns of the target language. Modulation usually occurs at the level of message [Vinay, Darbelnet, 2000] and is carried out through operational semantic substitutes: concrete for abstract, cause for ef-

fect, part for another part, as well as reversal of terms, negation of opposite, active to passive (and vice versa), space for time, rethinking of intervals and limits (in space and time), and change of symbol, fixed and new metaphor including [Putranti, 2018, p. 100].

Lexical and Semantic Transformations (%)

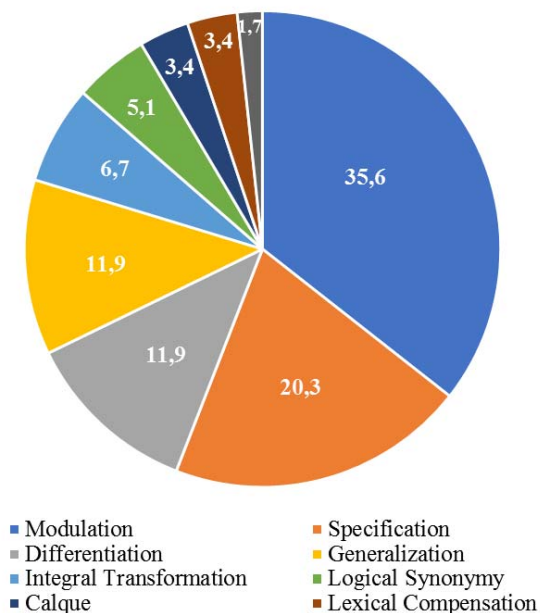


Figure 1. Lexical and semantic transformations used in “Ubik” translation from English into Ukrainian

Let us focus on English-Ukrainian translation pairs in which modulation came in handy for a translator.

Source text – *Is the whole world going to starve because of a bomb blast on Luna?* Target text – *Невже весь світ приречений на голодну смерть через той вибух на Місяці?*

The word group “is [...] going to starve” implying prediction for the future gets transformed into “приречений на голодну смерть”, a Ukrainian expression which emphasizes a more instant imminent danger of starvation – modulation carried out on the basis of a substitution of a consequence for a process.

Source text – *We’re picking him up everywhere, even places we choose at random.* Target text – *Ми знаходимо сигнали від нього всюди, навіть у місцях, які обираємо навмання.*

In the above listed pair of English-Ukrainian correspondences an English phrasal verb “pick up” has quite broad semantics and for the lack of phrasal verbs in Ukrainian is transformed into a modulated counterpart through providing an explanation with the help of a Verb+Direct Object phrase “знаходити сигнали” (standing for “to receive signals”), which is contextually enforced and appropriate.

In the next example of modulation as a translation technique: Source text – *Al saw a lifeless plant, perhaps an azalea – in its moribund state it showed few features.* Target text – *Ел побачив мертву рослину, можливо, азалію – оскільки та була висхла й зів’яла, годі було визначити напевно,* an English adjective phrase “moribund state” is expressed in Ukrainian via predicative construction “була висхла й зів’яла”, the semantics of the former and the latter being related to each other as that of the process and the result. Such a translation solution on the part of the translator may be accounted for by the syntactical vicinity of a lexeme “lifeless”, suggesting a plant past resuscitation.

Quite often modulation serves to adjust for the discrepancy between conceptual mappings of the two cultures as is the case in the following extracts:

Source text – [...] *a hazy, distant emanation, in his mind, cancelling out current reality.*

Target text – [...] *примарна, далека еманация у його свідомості, що тепер заступала собою актуальну реальність.*

Here an English participial phrase “cancelling out current reality” is delivered into Ukrainian by means of a phrase in an indicative mood “тепер заступала собою актуальну реальність” which designates an ongoing process of the emanation ousting (a Ukrainian verb “заступати”) the present state of affairs. Thus, an English-Ukrainian pair of counterparts “to cancel” versus “заступати” (to oust) represents a cognitive perception shift in terms of the function of the subject (noun “emanation”) – from nullifying something altogether (denotational seme of the verb “to cancel”) to forcing out something (“заступати”).

Specification as a transfer operation whereby a source language unit with general meaning is rendered by a unit with more specific meaning in the target language [Klaudy, 2009, p. 88] comes second while transcoding into Ukrainian certain contexts from “Ubik” related to the idea of world’s iridescence.

Let us illustrate the need for specification with examples from the novel under study.

Source text – *He pondered, having many disjointed and unconnected brooding thoughts.*

Target text – *Він роздумував. У його голові снувала сила-силенна різноманітних непов’язаних між собою думок.*

The English extract deals with the description of Joe Chip’s perplexed emotional state following the bomb explosion on the Moon where an expedition of inertials had been lured with the aim of their subsequent extermination. The verb “to have” in a participial phrase “having many disjointed and unconnected brooding thoughts” has neutral emotional colouring the preservation of which in the target text would sound incompatible with the character’s flabbergasted state of mind. The verb “to have” becomes specified and rendered as a Ukrainian verb “снувати” in the past tense, the verb itself being applicable in this context to the manner of the protagonist’s thoughts. The lexeme “снувати” is marked with an emotional connotation of hectic movement to and fro caused by urgency, nervousness or precariousness. Thus, the shock of the protagonist after the moon blast is felt more tangibly by readers of the translated text.

Another pair of English-Ukrainian counterparts worthy of commentary is as follows:

Source Text – *Jory [...] smiled, showing celluloid-like dentures.*

Target Text – *Джорі [...] шкірився, оголюючи целулоїдний зубний протез.*

It dwells on the character of the boy Jory, a half-lifer who used to exploit the vitality and vigour of other half-lifers by intruding on their consciousness and mingling with it by way of entertainment. In the post-moon narrative (diegesis after the blast) his behaviour takes on a somewhat sinister shade, hence the translation of the verb “to smile” is fulfilled by means of narrowing its meaning with one of its connotational variants in Ukrainian – a lexeme “шкіритися”, the latter bearing a nuance of bold insolence to it.

Generalization is a transfer operation opposite to that of specification, that is a source language unit with more specific meaning in the source language is replaced by a unit with general meaning in the target language. There are two reasons underlying this translation strategy: 1) it is easier to find a target language correspondent with more general meaning, and 2) it is easier to fit a target language correspondent with more general meaning into the structure of the target language sentence [Klaudy, 2009, p.97]. Excerpts below representing pairs of translation counterparts from the novel “Ubik” substantiate this point of view.

Source Text – [...] *another force, a contra-force, is at work, moving things in an opposite direction.*

Target Text – [...] *є інша сила, контрсила, яка діє у протилежному напрямку.*

Here, while describing a universal power causing entropy in the mental reality of half-lifers (inertials after the blast) the author uses a Verb + Direct Object phrase “to move things” which can only be rendered into Ukrainian by broadening the lexical meaning of a source language unit. This broadening is reflected in the lexeme “діяти” (to act) having a connotation of an all-encompassing agent.

In another pair of English-Ukrainian correspondences a predicative centre “is suspended” gets generalized and is translated by means of the verb “перебувати” (to be) with the most general meaning. The reason for such a translation solution may be that the literal translation of the phrase “to be suspended” into Ukrainian would produce an irrelevant effect on receptors, what with its direct equivalent in Ukrainian having negative connotation (“бути підвішеним” means “to be hung”).

The translator deemed it inappropriate to provide a one-to-one equivalent taking into account an immediate semantic context – “in cold-pac”, a phrase outlining a technology of keeping half-alive patients in cold containers – a seemingly dubious and ill-conceived enterprise:

Source Text – [...] *his physical, half-life body is suspended in cold-pac in the Beloved Brethren Moratorium.*

Target Text – [...] *його фізичне напівживе тіло перебуває в холодильному контейнері в мораторіумі „Любі браття“.*

Grammatical transformations employed in “Ubik” are presented in Table 2.

Table 2

Grammatical transformations

Methods of Translation	Source Text	Target Text	%
Substitution	The toaster had dissolved sometime during the day and reformed itself as a rubbishy, quaint, nonautomatic model.	Тостер за день перетворився на якийсь напівмотлох, застарілу неавтоматичну модель.	38.5
Word Order Change	A wind spewed across the plain which reality had become; the wind congealed into deeper ice, and the boulders disappeared for the most part.	Над рівниною, якою тепер стала реальність, проносився вітер, він закликав, перетворюючись на кригу, тож брил було вже майже не видно.	25.6
Addition	It was even more obsolete than the turret-top G.E.	Він був навіть старішим за ту модель з башточкою фірми General Electric	18
Compensation	he might be spared the ordeal of undergoing further world decay	можливо, йому вдасться уникнути подальшого розпаду світу й пов'язаних із цим страждань	12.8
Omission	it's lost its underlying support	вона втратила свою опору	5.1

The frequency of various types of grammatical transformations employed in “Ubik” translation from English into Ukrainian is graphically outlined in Figure 2.

Grammatical transformations

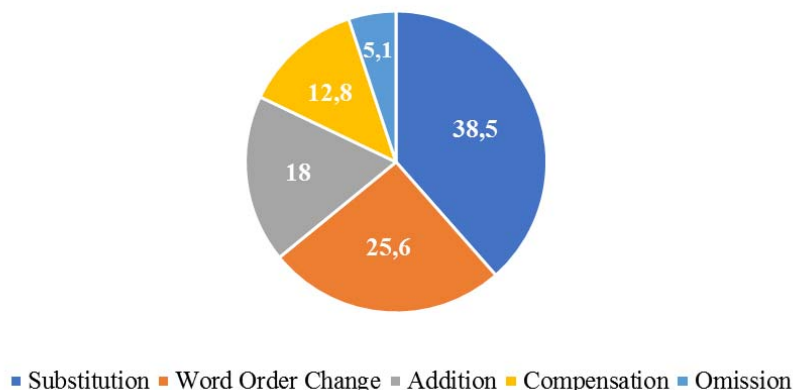


Figure 2. Grammatical transformations used in “Ubik” translation from English into Ukrainian

Among the identified grammatical transformations utilized while transcoding extracts from “Ubik” connected with the object of our study from English into Ukrainian the prevailing ones, as Table 2 and Figure 2 suggest, are substitution, word order change and addition.

Substitution stands for using a word in a target language of one grammar category for another word in a source language of a different grammar category but with an identical lexical meaning. Such a translation method may be necessitated by the absence of a certain grammatical form or construction in the target language, the lack of functional identity between corresponding forms and constructions, different combinability of words in two languages and lacunae.

In the English-Ukrainian pair of correspondences below an English adjective “potbellied” is turned into a Ukrainian noun “пузань” (someone with a belly), and an English adjective “thick-legged” is rendered via an adverbial propositional phrase “з товстими ногами” (standing for “with thick legs”). Both excerpts vividly describe a self-destruct humanoid bomb in the guise of Stanton Mick that ruined stability of reality and was seen as a villain being a trigger of havoc.

Source Text – *Potbellied, squat and thick-legged, Stanton Mick perambulated toward them.*

Target Text – *До них неквапливо прямував Стентон Мік, приземкуватий пузань із товстими ногами.*

Delivering into Ukrainian Joe Chip’s emotional state after the blast, which is outlined by comparing the character’s thoughts with fish swimming through him, the translator converts an English nominative absolute participial construction “And all the silvery fish recirculating to begin once more as fear” into a two-member complete sentence in Ukrainian “Всі ці сріблясті рибини кружляли колами, повертаючись до нього під виглядом страху” with a verb in a finite form “кружляли”, reinforcing it with the present participle “повертаючись” which has the semantics of the source language unit “recirculating”. Thus, the emotion of confusion and utmost turmoil becomes emphasized in the target text.

Word order change as a grammatical transformation requires from a translator knowledge of both cultures’ ways of thinking and logic whose disparity results in different syntactical patterns in respective languages. Table 2 displaying the results obtained from the analysis of proportional use of various grammatical translation methods in “Ubik” shows that word order change ranks second among five. This translation technique is especially applicable for longer sequences where the necessary syntactical changes are bound to be executed to preserve the expected pragmatic effect on receptors. For example:

Source Text – *Squeaking in his metal-insect voice, Stanton Mick floated to the ceiling of the room, his arms protruding distendedly and rigidly.*

Target Text – *Злинувши до стелі з витягнутими руками, які кострубато стирчали у різні боки, Стентон Мік запищав голосом металевої комахи.*

In this pair of translation counterparts an English participial phrase “Squeaking in his metal-insect voice” is delivered in Ukrainian as the predicate to the subject in the form of a finite verb in the indicative mood, past tense “запищав голосом металевої комахи” while the predicate of the English sentence “floated to the ceiling” turns into a Ukrainian past participial construction “злинувши до стелі”. The excerpts represent vivid examples of an overall syntactical shift induced by different cognitive perception patterns evinced by speakers of a source and target language.

Word order change implementation in the process of translation may also be exemplified with the following set of sentences:

Source Text – *Our money is beginning to have his picture on it.*

Target Text – *Його портрет з’являється на наших грошах.*

A source language sentence has undergone certain alterations as far as the distribution of semantic roles is concerned: a theme “our money” becomes a location “на наших грошах” in the Ukrainian counterpart while an object “his picture” turns into an agent “його портрет”. Such alterations are justified on the grounds that there are slight typological differences in the construction of logical syntax and semantics of English and Ukrainian.

Translation by addition (or explicitation) as a transfer technique which consists in making explicit in the target language what remains implicit in the source language classifies as a supplementary procedure in translation of the investigated sequences from “Ubik” into Ukrainian and is mostly done at the word and phrase level, for example:

Source Text – *Then our perceptions are beginning to differ, Al realized.*

Target Text – *«Тоді наші сприйняття дійсності починають розходитися, — усвідомив Ел.*

A direct Ukrainian equivalent of the English noun “perception” – “сприйняття” – if left without any explanation would sound elliptical to receptors and consequently is conveyed by adding to it the required lexeme “дійсність” (reality) in the Genitive case which in Ukrainian serves the purpose of reflecting relations between a verb / verbal noun and a direct object.

Explicitation proves an indispensable translation method when a translator is faced with the problem of delivering realia – words that are seeped in cultural and historical heritage, including social developments and household activities:

Source Text – *[...] it was even more obsolete than the turret-top G.E. shown in the TVcommercial.*

Target Text – *Він був навіть старішим за ту модель з башточкою фірми General Electric, яку показували в телерекламі.*

It becomes obvious contextually (due to the antecedent in the previous sentence) that a notional subject “it” in the original text refers to a refrigerator, an obsolete model of which was found by Joe Chip in the kitchen under the circumstances of skewed entropized reality. The phrase denoting this appliance and being highly implicit in its terseness – “the turret-top G.E.” is unlikely to be grasped by receptors in its calqued form. For this reason the translator resorted to adding the necessary words and expressions in the target language. A Ukrainian expression “модель з башточкою” standing for “a model [of a refrigerator] with a turret” is used to deliver the meaning of an English subjectivized adjective “the turret-top” while an abbreviation “G.E.” that denotes a famous American multi-branch corporation producing a wide variety of equipment is conveyed by adding a noun “фірма” (“a firm”) and providing a full version of the corporation brand – “General Electric” in its original form.

Conclusions

Science fiction being an epitome of the postmodern philosophy focuses on the ontotheological uncertainty and multidimensionality of reality, delusional experiences and, at times, techno-psychedelic deliria. In this respect Philip K. Dick’s literary heritage in general and his 1969 novel “Ubik” in particular proved to be at the cutting edge of ruining “conventional” modes of writing and, predictably, reading, what with the novel’s overarching idea of ever-shifting reality pillars – time and space. The present study was designed, among other research objectives, to define the semantic dominants enhancing the world’s iridescence idea in “Ubik” by Ph. K. Dick. By applying contextual analysis we were able to arrive at a conclusion that those dominants implement the idea of the world’s instability throughout the novel together with structural cooperation of several diegeses present in the narration. The research has shown that the world’s iridescence idea in “Ubik” is elaborated due to such semantic dominants as “alternate realities”, “dream as a variant of reality”, “changes in time and space”, “changes of forms of consciousness and existence”. The objectives of identifying the stylistic tools that advance their shaping and of determining the translation methods of delivering the studied idea from English into Ukrainian were set to address a much broader issue of translating science fiction. We found that the stylistic aspect of upholding and unfolding semantic dominants in the novel is for the most part realized through the means of stylistic syntax (aposiopesis, rhetoric questions, asyndeton, nominative sentences) while the means of stylistic semasiology (metaphors, epithets, similes, antithesis) prove far less numerous constituting about one fifth of the researched units. Typical translation techniques instrumental in the relevant textual sequences in “Ubik” involve lexical and semantic transformations applied in more than a half of the whole corpus of language units researched. Such translation transformations as modulation, specification, differentiation and generalization lead to more preciseness of transfer of the semiotic component of the source text and add to creating a similar to the source text pragmatic analogue in the target text capable of arousing identical perlocutionary effect in Ukrainian readers: being perplexed and stupefied by the chaotic ontic universe in the novel called forth by the author. **Modulation together with its translation variety, integral transformation, turns out the most frequent among transformations on the lexical and semantic levels since it, actualized at the level of the whole sentence, allows a translator to carry out the necessary changes not only at the semantic but also partly at the structural level to compensate for and fill the interlinguistic and intercultural gaps between the source American and the target Ukrainian culture. Grammatical transformations (substitution, word order change, addition, compensation and omission), accomplished nearly in two fifths of the bulk of researched units, are aimed at attaining adequacy and acceptability of the translation product in the culture of receptors.**

The transfer of linguistic and cultural realia of the postmodern existential chaos embedded in the novel under study calls for significant interpretative expertise on the part of a translator heavily relying on mastering the aesthetic, ideological, semantic and compositional peculiarities of the literary work. The results have made it possible to understand the interaction mechanism of semantics of the leitmotif of a literary work, its stylistic representation and translation solutions of its delivery from English into Ukrainian. We see the prospects for further research in studying linguistic aspects of conveying symbolic significance of recurring narrative elements.

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STYLISTIC MEANS OF IMPLEMENTING THE IDEA OF THE WORLD'S IRIDESCENCE IN PH.K. DICK'S "UBIK" IN THE CONTEXT OF TRANSLATION TRANSFORMATIONS

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Key words: *the idea of the world's iridescence, diegetic plane, semantic dominant, stylistic devices, translation transformation*

The article deals with the formation means of the idea of the world's iridescence or illusiveness, its stylistic and translation aspects within the textual framework of Ph.K. Dick's novel "Ubik" and its translated version in Ukrainian.

The relevance of the study is defined by general scarcity of current enquiries highlighting stylistic means of moulding the idea of the world's iridescence in science fiction as well as translation methods of delivering it from English to Ukrainian.

The purpose of this scientific inquiry is to identify the stylistic devices that play a role in the delineation of ways in which reality may be reduced to tatters in comparison with a coherent state of things and to pinpoint the translation techniques of rendering the related contexts from English into Ukrainian. The topicality of the study is determined by the paucity of relevant research focusing on the kernel of the prevailing theme in Dick's "Ubik", namely illusiveness of reality, and translation techniques and transformations that help adequately deliver the significant sequences from English into Ukrainian.

It is argued that the idea in question being the core of the prevailing theme in Dick's "Ubik" is attained by means of incorporating several ontological planes represented by mental constructs, or realities, focalised through the perceptions and personalities of different characters of the novel. Contextual and text interpretation analyses enabled the authors to determine and interpret those semantic dominants that underpin the formation of the world's iridescence effect in the novel, namely: "alternate realities", "dream as a variant of reality", "changes in time and space", "changes of forms of consciousness and existence". It has been proven these dominants' diegetic interrelation. The idea of the world's iridescence in the novel is brought about by the literary work's fluctuating plot convolutions stemming from seemingly incoherent planes of different sections of the novel: a mosaic of the primary diegesis together with several hypo-diegeses comes across as a kind of an ontic hazy maze building up to an overall effect of the world's fluidity and oscillation.

The method of stylistic analysis was applied to interpret stylistic phenomena inherent in the novel in relation to their contribution to the studied idea as those were found functioning in the relevant textual microcontexts and enhancing the aforementioned semantic dominants. It was estimated that expressive means and devices of stylistic syntax constitute four fifths of the whole researched corpus of units, thus playing a major role in the formation of the idea of the world's illusiveness (those include aposiopesis, rhetoric questions, asyndeton, and nominative sentences) while expressive means and stylistic devices of stylistic semasiology prove much less numerous, accounting for a fifth of the units analysed (presented by metaphors, epithets, similes, antitheses). Among the typical translation methods, instrumental in the relevant textual sequences in "Ubik", a share of lexical and semantic transformations equals 60.2% of the researched sets of translation counterparts, with modulation and specification being the dominant ones and logical synonymy, calquing and lexical compensation trailing behind. Grammatical transformations compose nearly two fifths (39.8 %) of the researched body of units, the most efficient ones being substitution and word order change.

The results of the study enabled understanding the interaction mechanism of semantics of the leit-motif of a literary work, its stylistic representation and translation solutions of its delivery from English into Ukrainian. We envisage the prospects for further research in studying linguistic aspects of cross-cultural conveying symbolic significance of recurring narrative elements.

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